Welcome to **CYCLONE™** by Sample Logic™

Thank you for purchasing **CYCLONE** powered by KONTAKT PLAYER. This manual is designed to guide you through the features available in CYCLONE.

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User Manual written by **Sample Logic, LLC**

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Sample Logic, LLC
New York
www.samplelogic.com
info@samplelogic.com

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Germany
Native Instruments GmbH
Schlesische Str. 28
D-10997 Berlin, Germany
www.native-instruments.de

USA
Native Instruments USA, Inc.
5631 A Hollywood Boulevard
Los Angeles, CA 90028
www.native-instruments.com

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******For Installation Instructions, please see the "Quickstart Installation.pdf"***

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INTRODUCTION

WHAT IS CYCLONE?
CYCLONE is the ultimate Kontakt synth solution! Instantly transform your musical dreams into reality with CYCLONE, a powerhouse virtual instrument containing over 325 instruments and multis ranging from multi-layer motion pads and cinematic harmonic instruments to dub step inspired basses, electronic hybrid leads, and experimental drum kits. Whether on a tight deadline, in need of inspirational presets and production tools, or looking to dig deep and create your own, CYCLONE delivers it all with its multi presets and instruments that can be quickly tweaked right on the interface for instant transformation.

SAMPLES MEET SYNTHESIS - *The Interface*
Sample Logic has reinvented the user interface from the ground up! The core of CYCLONE is focused around the user interface and experience, providing the freedom to infinitely transform samples into awesome twisted evolving synths with enormous power. The interface still includes Sample Logic's signature Multi-core Effect Sequencers, Triggers, and Arpeggigater and now rises to new heights with several new features such as: *a powerfully voracious LFO section, the first-ever Kontakt additive synthesis engine called "Wave", an easy to modulate and sequence "Pitch" section, a new group mixer section for blending samples and synthesis*

SICKLY TWISTED - *The LFOs*
Wobble is here! With the newly created LFO section, modulating multiple effects simultaneously has never been easier. The powerful new LFO section allows for quick and easy custom sound sculpting and motion. Whether programming a dub bass to duck around a drum pattern, or using velocity controlled LFOs for subtle modulation effects on the fly, these powerful LFOs are up to the task. Here are the effects that have LFO: *Filter -> Lo-frequency, Hi-frequency, Resonance; LoFi -> Sample Rate; Distortion -> Drive; Pitch, Volume, Pan*

WAVE - *Additive Synthesis Engine*
How can there be a CYCLONE without waves? "Wave" is the first-ever Kontakt additive synthesis engine. With this new and transposable wave section, waveforms can be added to the instrument's overall sound. This leads to endless customization and massive synths. In addition, each waveform volume can be sequenced via a multi-core effect sequencer. Wave can be used in many ways; here are just a few examples:

- Add a sine wave transposed down a few octaves to add sub and thicken up a bass
- Sequence a wavetable volume to add a motion layer on top of a static pad
- Transpose a wave up a few octaves to add harmonics and make the overall instrument brighter
- Transpose a wave down a 5th to create harmonic instruments

Here are the 8 waveform shapes that can be added to every instrument:
- *Pulse, Saw, Sine, Sine/Saw, Square 1, Square 2, Square/TriSaw, Triangle*

MULTIS & MULTI SCRIPT MACROS
One of the most powerful features in CYCLONE are the powerful "Multi Script Macros", first introduced in Cinematic Guitars 2. Now more twisted than ever, Multi Script Macros can be automated by using the new macro knob step sequencers, resulting in real-time macro sequencing and instrument parameter control. On top of that, each of the 6 macro knobs can be assigned to any combination of instrument parameters within a multi. Multi script macros are completely customizable and can be easily created and saved. By design, any combination of instrument interface parameters can be assigned to a single macro. Whether performing live or automating a multi in a DAW, Multi Script Macros are the perfect production solution.

WHAT'S UNDER THE HOOD?

- Over 335 Instruments and Multis delivered at 44.1k/24-bit
- Just under 3 GB sample library using Kontakt's lossless sample storage compression
- Built-in wavetable synthesis with additive/subtractive features
- Fully customizable performance scripted user interface with real-time macro controls
- NI Kontakt 5 Player with native 64-bit support
- Stand-alone, VST, AU, DXi, RTAS (Pro Tools 9 or higher), ASIO, CoreAudio, WASAPI

INSTRUMENTS

- Twisted Arpeggiated Synths
- Dynamic Basses
- Cinematic Harmonics
- Experimental Percussive Kits
- Electrifying Leads
- Rich Pads

MULTIS

- 75 fine tuned detailed multi-instrument presets
- Performance-ready multis with up to 6 customizable "*Multi Script Macros* "
- *Multi Script Macros*, each with customizable step sequencers for real-time automation

TECHNICAL SPECIFICATIONS

- Kontakt 5 Player 5.03 or higher (free download) or full version of Kontakt 5.0.3 or higher (sold separately)
- Mac OS X 10.7 or 10.8 (latest update), Intel Core Duo, 2 GB RAM (4GB recommended)
- Windows 7 or Windows 8 (latest Service Pack, 32/64 Bit), Intel Core Duo or AMD Athlon 64 X2, 2GB RAM (4GB recommended)
- 1 GB free disk space for Kontakt 5 Player
- 3 GB free disk space for CYCLONE sample content

CYCLONE IN DEPTH

Important features that will enhance your experience with CYCLONE

- Most instruments feature a variety of key ranges and transpositions that are pitched relative to the chromatic scale.
- Samples have been mapped so their fundamental pitches are nearest to the middle C octave range (C3). Sample ranges outside the recommended key map should be used at your own discretion.
- Sample key ranges have been stretched (transposed) to maximize creative possibilities and sonic fidelity.

How CYCLONE is organized

CYCLONE is intuitively organized and divided into a variety of unique categories such as: *arpeggiated instruments, basses, harmonics, kits, leads, pads* and a collection of over 75 customized Multis, deeply programmed and production-ready.

Each category is named by a general performance type or intended use. Within each folder are instruments that are named by their by genre, timbre, and the mood they evoke, but by no means should they be limited by their title or category. Our system is designed to better help you with organization and finding the sound you are looking for. Please keep in mind that Instruments are named based on what our programmers felt appropriate. Some could fit into multiple categories; therefore they are named in a way that suggests this. In these situations, the instruments are name based on a genre that it most appropriately fits.

Instrument Categories

INSTRUMENTS

Arpeggiated – *Notes are step-sequenced into a rhythmic tempo-synced pattern.*
Bass
Harmonics – *Samples are pre-designed with harmonic timbres*
Kits – *Drum set-like instruments*
Leads
Pads

MULTIS – *Powerful templates combining various CYCLONE instruments into all-in-one presets.*

Construction Beds – *Various instruments types mapped out across the keymap in zones.*
Instrument Stacks – *Several instruments stacked on top of one another, sharing the same keymap range.*
One Note Glory – *Several instruments stacked on top of one another, sharing the same keymap range, to be performed by playing **one note**.*

User Interface & Controls

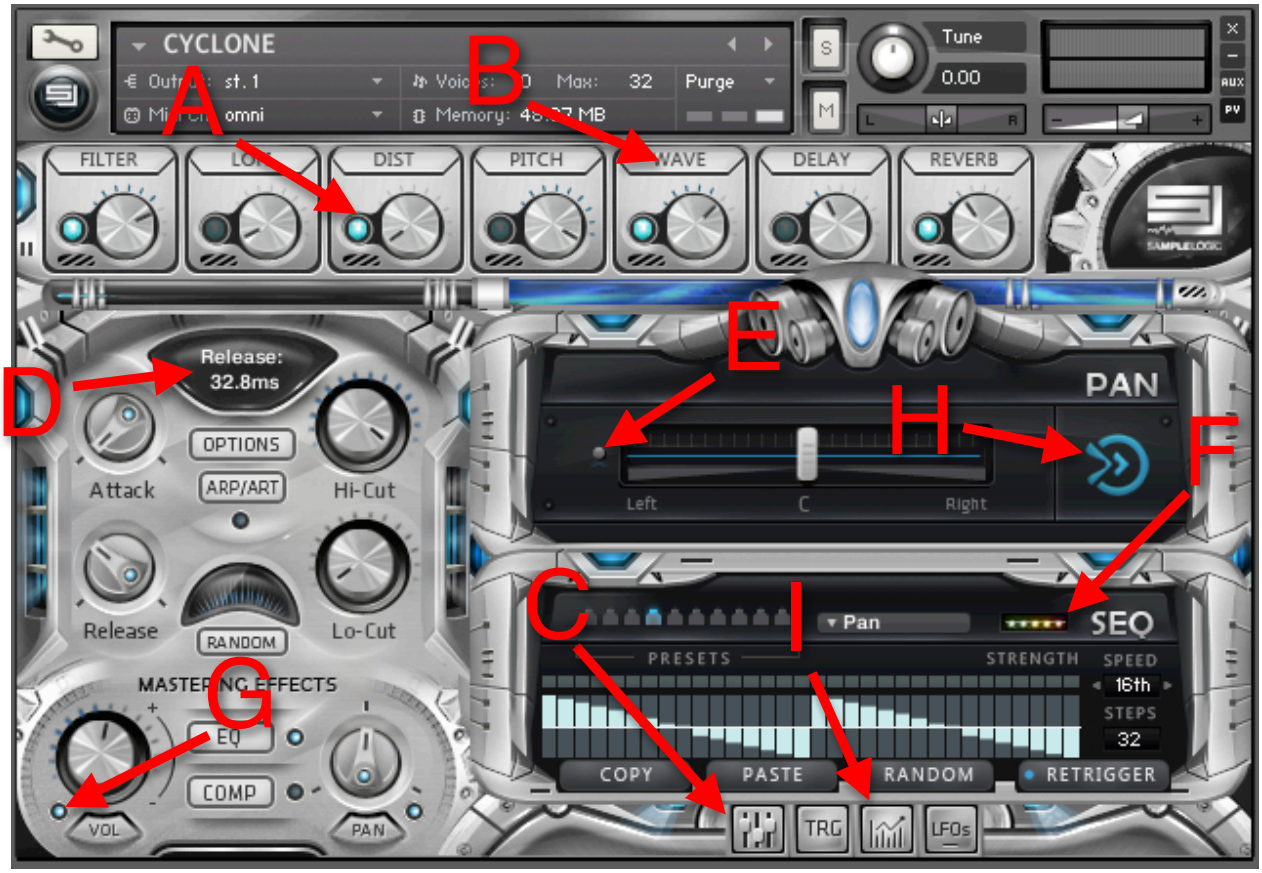
Each instrument consists of multiple windows and a static mixer control section:

DEFAULT VIEW

MIXER VIEW (*click the mixer button to view)*

Master = main output **/ Samples =** sample output **/ Wave =** wave table output
Pan Knobs *(Master, Samples, Wave)* – Controls the pan of indicated sound source.
Faders *(Master, Samples, Wave)* – Controls the gain (volume) of indicated sound source. Master includes a VU meter.
Note: When a Volume parameter is assigned to a sequencer, its fader controls the strength of the parameter being sequenced.

GENERAL FEATURE OVERVIEW & DESCRIPTIONS



A – Effect ON/OFF – ***Blue*** *= ON,* ***Black*** *= Off*
B – Open Controls – Click "+" to open the corresponding controls window.
C – Mixer Button – Click to toggle to the Mixer View.
D – Parameter Display Box – Displays the currently selected effect parameter and value.
E – Sequencer ON/OFF buttons – When activated, use the corresponding knob to control the strength of the effect. ***Blue*** *= Active,* ***Black*** *= Off*. These buttons are located next to any parameter that can be sequenced.
F – Strength Meter – Displayed for selected sequenced effect parameter. Green is low and Red is strong.
G – Options – Access to the instrument's performance parameters.
H – Effect Icon – Identifies effect for *Arpeggigating*.
I – Arpeggigater Button – Click to toggle to the Arpeggigater Module.

EQ – *4-band Equalizer*

Presets – Choose an *EQ* preset from the dropdown menu. Each Freq. band can be sequenced by clicking the black button to the left of a fader.
Freq – Frequency band.
Gain – The boost or attenuation at the selected frequency band.
Note: When an EQ parameter is assigned to a sequencer, its fader controls the strength of the parameter being sequenced.

COMPRESSOR

Presets – Choose a *COMPRESSOR* preset from the dropdown menu.
Threshold – Sets a level above which the compressor starts reducing peaks. Signals above the threshold are affected, those below are unaffected.
Ratio – Determines the amount of compression.
Attack – Sets how quickly the compressor kicks in after input signal exceeds the threshold.
Release – Sets how quickly the compressor stops when the input signal falls below the threshold.
Output – Sets the output level of the overall processed effect.
Note: When a Compressor parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

FILTER – *Hi-pass Filter with Resonance & Lo-pass Filter*

Presets – Choose a *FILTER* preset from the dropdown menu.
MW – Assigns the mod-wheel to the HI-FREQ cutoff. ***Blue*** *= ON,* ***Black*** *= OFF*
LO FREQ / Hi FREQ – Use the knobs to set the frequency at which low/high frequencies signals are cut (attenuated).
RESON – Use the Resonance knob to create a boost at the Hi-Cut cutoff frequency.
VEL/HI-CUT – Scales the effect MIDI input velocity has over the Hi FREQ(uency) cutoff.
Note: When a filter parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

LoFi

Presets – Choose a *LOFI* preset from the dropdown menu.
BIT – Determines the resolution in bits. Lower values cause a stronger lo-fi effect
S RATE – Sample Rate reduces the high frequency response and overall signal quality.
NOISE – Adds hiss to the audio signal.
COLOR – Noise Color Determines the tonality of the noise applied to a signal. Increase to dampen high freq. noise.
OUTPUT – Sets the output level of the overall processed effect.
Note: When a LoFi parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

DISTORTION – *Distortion & Saturation*

Presets – Choose a *DISTOTION* preset from the dropdown menu.
SATURATION – Controls the amount of saturation.
DRIVE – Determines the "crunch factor". The amount of distortion.
OUTPUT – Sets the output level of the overall processed effect.
Note: When a Distortion parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

PITCH – *Transposition, Pitch Sequencing & Voices*

PITCH knob – Sets the percentage of transposition -36% to +100% (3 octaves up/down).
MAX/MIN – Scales the range of step transposition when PITCH is sequenced.
Voices – Sets the number of simulated voices played when pressing a key.
Spread – Controls the spread (stereo effect) amount of voices.
Detune – Sets the amount of detuning between voices. *0 = no detune, 100 = max detune*
Note: When the PITCH parameter is assigned to a sequencer, its knob controls the strength of the sequencer over transposition.

WAVE – *Wavetable Synthesis Engine (subtractive & additive)*

WAVE Chooser – Choose a preset *WAVETABLE* from the dropdown menu.
Transp – Sets the transposition of the *wavetables* (3 octaves up/down). *Use this to offset the wavetable samples from the standard instrument sample set.*
VOLUME knob – Controls the gain of the wavetables.
Low/Mid/High Faders – Boosts and attenuates respective frequencies for a subtractive synthesis effect.
Note: When the VOLUME parameter is assigned to a sequencer, its knob controls the strength of the sequencer.

DELAY

Presets – Choose a *DELAY* preset from the dropdown menu.
Time – Sets the time resolution of the delay based on rhythmic values.
Damping – Reduces high frequencies in the delayed signals.
Pan – Sets a panning effect where consecutive repeats/echoes alternate between left and right channel.
Feedback – Sets the amount/presence of repeating echoes.
Dry/Wet – Sets how much delay is applied to the mix relative to the original signal.
Note: When a Delay parameter is assigned to a sequencer, its knob controls the strength of the parameter being sequenced.

REVERB – *Digital or Convolution Reverb Module*

DIGITAL REVERB

SIZE – Changes room size.
COLOR – Determines the type of material used to construct the room.
DAMPING – Sets the amount of absorption in the room. Higher values = more absorption.
STEREO – Adjusts the width of the reverb's spatial image.
PREDELAY – Adds a short amount of delay before the effect takes place.
DRY/WET – Determines the room size by setting the length of the effect.

CONVOLUTION REVERB

SIZE – Changes the length of the impulse sample.
LOWPASS – Attenuates frequencies above the chosen cutoff frequency.
HIGHPASS – Attenuates frequencies below the chosen cutoff frequency.
PREDELAY – Determines the room size by setting the length of the effect.
DRY/WET – Determines the room size by setting the length of the effect.
Presets – Choose a *Reverb* preset from the dropdown menu or toggle left & right.
REVERSE – Reverses the playback direction of the IR.

ARP/ART – *Arpeggiator or Articulator Module*

ARPEGGIATOR

ARP/ART Toggle – Choose between the Arpeggiator and Articulator engine. ARP uses velocity (0-100) to determine playback volume. ART adds and subtracts velocity values from the MIDI input velocity by +/- 100 *(0 = no effect).*

ARTICULATOR

ORDER/GATE – Select note order/direction from various presets for the ARP. This is where the GATER is activated.
OCTAVE – Add octave transpositions to the ARP step range.
STRIKE – Sets the number of repeats per note.
DURATION – Alters the note length of each ARP step.
PRESETS – Choose from 10 preset patterns.
Steps Window – Determine the playback pattern of the ARP/ART. Steps are governed by velocity. Draw in custom rhythms with the mouse pointer by clicking and dragging in the step window.
SPEED – Adjust the tempo in rhythmical values, synced to the master tempo.
STEPS – Set the number of steps from the input field to right of the steps window (*type or drag/click*).
Fixed Input Velocity (ARP only) – Sets the initial input velocity played to the max input value.
COPY / PASTE – Copy or Paste a pattern, steps, and speed.
RANDOM – Randomize the pattern, steps, and speed.
HUMANIZER – Adds random velocity variations to the ARP/ART based on the offset assigned.

OPTIONS

VELOCITY TO VOLUME STRENGTH – Controls how much influence the velocity input has over volume.
GLIDE – Sets the glide time from note to note creating a sliding effect between notes when played consecutively notes.
PITCH BEND SEMITONES – Sets the number of semitones that the pitch bend wheel controls.
RANDOM INTENSITY – Controls how drastic the master randomize button in the Mixer section effects the overall instrument.
MONOPHONIC – Enables monophonic (1 voice) playing mode.

PAN

Pan Sequencer ON/OFF button – Activates pan step-sequencing.
Pan Slider – Controls PAN position.
COPY / PASTE – Copy or Paste a pattern, steps, and speed.
RANDOM – Randomize the pattern, steps, and speed.
RETRIGGER – When activated *(**blue** = active)* the step-sequencer restarts at the first step when a new MIDI note is played.

VOLUME

VOLUME Knob – Controls the gain of the overall instrument.
Volume Sequencer ON/OFF button – Activates volume sequencing for the whole instrument.
Note: When VOLUME is assigned to a sequencer, its knob controls the strength of the volume being sequenced.
STEP/LFO TOGGLE – (when seq. is activated) Choose between the sequencer and LFO for volume automation.
COPY / PASTE – Copy or Paste a pattern, steps, and speed.
RANDOM – Randomize the pattern, steps, and speed.
RETRIGGER – When activated *(**blue** = active)* the step-sequencer restarts at the first step when a new MIDI note is played.

TRIGGERS – *Trigger Pad/Key Switch Effect Module (TRG)*

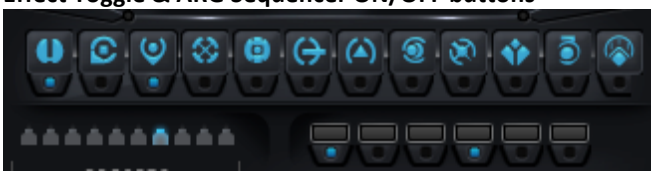
Triggers ON/OFF – Activates the entire TRG module ON or OFF.
Presets – Choose a *Trigger* effect preset from the dropdown menu.
Blue Trigger Pads – Click a blue Trigger pad to activate an effect chain. Add up to 6 effects chains simultaneously.
LOW/HI ACTIVE – Sets the key map position of the Trigger key switches to highest or lowest keyboard octave.
KEY SWITCH HOLD – When activated, key switches remain depressed automatically until pressed again.
Note: When a Trigger effect chain is activated the Trigger effect jump button will glow blue.

Light Red *= KS* location, ***Light Blue*** *= Active Key Switch*

ARPEGGIGATER – *Effect Bypass Sequencer (ARG)*

ARPEGGIGATER ON/OFF – Activates effect bypass sequencing for any effect module that is ON and assigned to the ARG.
Effect Chooser Menu – Choose between 14 effects and 6 Trigger effect chains to arpeggigate. The step sequencer in view corresponds to the effect listed in the chooser menu.

Effect Toggle & ARG Sequencer ON/OFF buttons



Click on an effect toggle to select the effect to arpeggigate and bring its sequencer in view. *Each toggle has an icon representing its effect module, except the second row of toggles, which are for the* ***Triggers****.*

To activate ARG sequencing for an effect, click the button directly below the effect toggle *(**Blue** = ON, **Black** = OFF).* When ON, the associated effect's ARG sequencer will be active.

Note: The Arpeggigater and the Effect Module must be ON for the effect bypass to work!

PRESETS – Choose from 10 preset patterns.
Steps Window – Determines the playback pattern of the Arpeggigater *(full bar = ON, no bar = Bypassed).* Draw in custom patterns with the mouse pointer by clicking and dragging in the steps window.
SPEED – Adjust the tempo in rhythmical values, synced to the master tempo.
STEPS – Set the number of steps from the input field to right of the steps window (*type or drag/click*).
COPY / PASTE – Copy or Paste a pattern, steps, and speed.
RANDOM – Randomize the pattern and steps.

LFOs – *Low Frequency Oscillator Module*

LFO ON/OFF buttons – Activates LFO modulation for any one of the 8 parameters indicated *(**Blue** = ON, **Black** = OFF).*
LFO Wave Type Chooser Menu – Choose a LFO wave type ***(Sine, Triangle, Saw, Square, Random)*** for modulating the specified parameter.
SPEED – Determines the speed of the LFO.
FADE – Adds an attack envelope to the LFO.
% – Controls the strength of the LFO effect over the specified parameter.
MW button – Assigns the LFO speed to the mod wheel *(**Blue** = ON, **Black** = OFF).*
VEL button – Assigns the LFO strength to velocity input. Harder velocities will trigger a stronger LFO modulation.

MULTIS – *Multi Instruments & Multi Script Macros*

Each multi instrument has its own set of up to 6 macro controls that are assignable to external MIDI control and Kontakt MIDI CC control. The title of each macro can be customized by double-clicking or highlighting the name and typing in a new name. To reassign or assign new parameters to the macros, right-click on the desired parameter in an instrument to "learn MIDI" and then click on a macro to assign it. Each Multi Script Macro has its own customizable step sequencer for Macro automation. An active sequencer will automate the assigned knob using the step pattern in the steps window.

+/- Buttons – Add or subtract Macro knobs.
Macro knobs – Each macro knob is scalable using the number boxes to the left and right of each knob.
Ext: Chooser – Assigns an external controller CC# to the macro knob.
CC: Chooser – Assigns macro knob to control the selected CC#.
Presets – Choose from 10 preset patterns.
Steps Window – Determines the playback pattern of the sequencer *(0-127).* Draw in custom patterns with the mouse pointer by clicking and dragging in the steps window.
SPEED – Adjust the tempo in rhythmical values, synced to the master tempo.
STEPS – Set the number of steps from the input field to right of the steps window (*type or drag/click*).
COPY / PASTE – Copy or Paste a pattern, steps, and speed.
RANDOM – Randomize the pattern, speed and steps.

TIPS & TRICKS

- CYCLONE can be loaded into the full retail Kontakt 5.0.3 or higher, which is a separate application not included, but may be purchased from Native Instruments. This provides you the ability to customize the internal sample programming and effects. If you own Kontakt 5, you can load this library and experiment, stretch, layer, alter loop lengths, and apply additional effects to each instrument. Slight alterations in instrument programming may improve sample playback for your software and desired effect. Customized instruments should be saved with a new unique name so the originals are preserved.

- There are many sonic possibilities buried deep within CYCLONE waiting to be discovered, but if you are just starting out or in a hurry, we suggest trying out the Multis (multi instrument presets) for a true taste of CYCLONE. We recommend that you explore the library.

- Save large templates of instruments as Multis to expedite your workflow.

- When sequencing effects in the user interface, try adjusting the "Strength" knob(s) to moderate maximum effect ranges, especially if effects cause volume overloading or pops in the audio.

- Consider reducing the release time for instruments that are sequenced when you desire to play melodic or fast changing musical lines. A shorter release will allow sequenced effects to retrigger from the start of their pattern; otherwise they will latch onto the sequencers current location.

TROUBLESHOOTING

If something doesn't seem to work correctly, there must be a logical reason for it. Native Instruments software is tested on a variety of computers and configurations to ensure proper function. Having said that, there are an infinite number of possible computer setups and within them any number of compatibility issues, software conflicts, hardware problems, and so on.

Performance issues **-** If your CPU becomes bogged down during playback causing audio popping, glitches, or dropouts, try the following suggestions:

- Try turning off any convolution reverbs that are ON.
- Reduce the number of voices in each instrument on the instrument interface.
- Shorten the release time on an instrument from the ADSR.
- Set the Kontakt ***CPU overload protection*** to "relaxed" or "medium" etc., and/or set the appropriate multiprocessor settings from the ***Engine*** settings tab under Kontakt's ***Options*** menu.
- Adjust the latency slider under ***Audio*** settings tab from Kontakt's ***Options*** menu.
- If you have more than 2GB of RAM, experiment with the ***KMS – Kontakt Memory Server*** settings from the ***Memory*** tab under Kontakt's ***Options*** menu.

For unresolved issues, including authorization and installation troubleshooting, visit support page at www.samplelogic.com/support, or send us an e-mail at: support@samplelogic.com

Credits

Producers & Programmers
Sample Logic, LLC
Joe Trupiano & Keith Robinson

Special Thanks
Klaus Baetz
The Native Instruments Team
Mohammad
Brian Wenner

www.samplelogic.com